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JANE ANNIE

OR

THE GOOD CONDUCT PRIZE

A NEW AND ORIGINAL ENGLISH COMIC OPERA

Written by

J.M.BARRIE & A.CONAN DOYLE

Music by

ERNEST FORD

Arranged from the full score by King Hall

Vocal Score, Price 5/- net

87

London,
CHAPPELL & C^o 50, NEW BOND STREET, W.
NEW YORK, NOVELLO, EWER & C^o

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PRINTED BY HENDERSON & SPALDING, Limited.

20 N N 10 K

Produced at the Savoy Theatre, London, under the management of Mr. R. D'OYLY CARTE, on Saturday, 13th May, 1893.

JANE ANNIE;

OR

THE GOOD CONDUCT PRIZE.

Dramatis Personæ.

A PROCTOR	Mr. RUTLAND BARRINGTON.
SIM }	Mr. LAWRENCE GRIDLEY.
GREG } (<i>Bulldogs</i>)	Mr. WALTER PASSMORE.
TOM (<i>a Press Student</i>)	Mr. CHARLES KENNINGHAM.
JACK (<i>a Warrior</i>)	Mr. SCOTT FISHE.
CADDIE (<i>a Page</i>)	MASTER HARRY RIGNOLD.
MISS SIMS (<i>a Schoolmistress</i>)	MISS ROSINA BRANDRAM.
JANE ANNIE (<i>a Good Girl</i>)	MISS DOROTHY VANE.
BAB (<i>a Bad Girl</i>)	MISS DECIMA MOORE.
MILLY }	MISS FLORENCE PERRY.
ROSE } (<i>Average Girls</i>)	MISS EMMIE OWEN.
MEG }	MISS JOSE SHALDERS.
MAUD }	MISS MAY BELL.

Schoolgirls, Press-Students, and Lancers.

The Scene is obviously laid round the corner from a certain English University Town.

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction of Mr. FRANÇOIS CELLIER.

ACT I.

First Floor of a Seminary for the Little Things that grow into Women.

ACT II.

A Ladies' Golf Green near the Seminary.

TIME.—The Present.

One Night elapses between the Acts.



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JANE ANNIE.

Act I.

Nº 1.

INTRODUCTION AND CHORUS.

Andante sostenuto.

PIANO.

pp *p* *mf*

Ad. *** *Ad.* *** *Ad.* ***

dim.

Ad. *** *Ad.* ***

cres. *cres.*

do *dim.*

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music consists of chords and moving lines in both hands. Dynamics include *pp* (pianissimo) and *rall:* (rallentando). A fermata is placed over a chord in the right hand. The system ends with a double bar line and a repeat sign.

Allegretto.

Second system of the musical score. It continues the piece with a grand staff. The tempo is marked *Allegretto*. The dynamics include *p cantabile* (piano cantabile). The music features flowing sixteenth-note patterns in the right hand and supporting chords in the left hand.

Third system of the musical score. It continues the piece with a grand staff. The dynamics include *cres* (crescendo), *cen* (crescendo), *do* (diminuendo), *f* (forte), and *dim:* (diminuendo). The music features flowing sixteenth-note patterns in the right hand and supporting chords in the left hand.

Fourth system of the musical score, marked with a section letter **B** in the upper left. It continues the piece with a grand staff. The music features flowing sixteenth-note patterns in the right hand and supporting chords in the left hand.

Fifth system of the musical score. It continues the piece with a grand staff. The dynamics include *cres* (crescendo) and *cen* (crescendo). The music features flowing sixteenth-note patterns in the right hand and supporting chords in the left hand.

Sixth system of the musical score. It continues the piece with a grand staff. The dynamics include *do* (diminuendo), *f* (forte), and *dim:* (diminuendo). The music features flowing sixteenth-note patterns in the right hand and supporting chords in the left hand.

Animato

pp cresc. con. do

Andante

f ff

dim.

pp

SOPRANOS.

p

D

CHORUS.

Good night! good night! The hour is late;.....

CONTRALTOS.

p

Good night! good night! The hour is late;.....

p

Q *

Q *

..... Though eyes are bright, No lon - ger wait!.....

..... Though eyes are bright, No lon - ger wait!.....

dim:

Q *

Q *

..... Though clear the head, Though wit may shine..... To

..... Though clear the head,..... Tho' wit.... may

p

Q *

bed! to bed! It's near - ly nine!..... To bed!..... It's near - ly
 shine, To bed! to bed! It's near - ly
 nine!..... Good night!..... Good Good
 nine!..... Good night!..... good night!..... Good
 night!..... Good night! The
 night!..... The hour is late!..... Good night! Good night! The

cresc.

p

p

hour is late! *dim:* The hour is

hour is late! *dim:* The hour..... is

dim:

late!.....

late!.....

pp

dim:

Clock strikes.

1. 2. 3. 4. 5. 6. 7. 8. 9.

ppp *p*

MILLY.

M Now the last faint tint has fa - - ded, And the west in gloom has

Good night, good - night!.....

Good night, good - night!.....

M sha - ded,..... See the moon her vi - gil

Good-night, good - night!..... The hour is late!..... Good -

Good-night, good - night!..... The hour is late! Good -

dim:

M keep - ing. Tor - por o'er the earth is creep - ing.

- night!..... The hour is late! Good - night, good -

- night!..... The hour is late! Good - night, good -

MILLY with SOPRANO I.

The musical score is written for Soprano I and Piano. It consists of five systems of music. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

System 1: The vocal parts enter with a whole note rest, followed by a half note G4 and a quarter note A4. The piano accompaniment consists of a series of chords. Dynamics: *p* (piano).

System 2: Similar to System 1, with vocal notes G4 and A4. Dynamics: *p* (piano).

System 3: The vocal parts have a half note G4 and a half note A4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics: *pp* (pianissimo).

System 4: The vocal parts have a half note G4 and a half note A4. The piano accompaniment continues with a melody and bass line. Dynamics: *pp* (pianissimo).

System 5: The vocal parts have a half note G4 and a half note A4. The piano accompaniment continues with a melody and bass line. Dynamics: *pp* (pianissimo).

Lyrics:

- night, good-night! A - talk - ing thus,..... Though

- night, good-night! A - talk - ing thus,..... Though

eyes are bright, Is not for us..... The

eyes are bright, Is not for us..... The

eve is past, The sha - dows fall,..... And so a last Good-night to
 eve is past,..... The sha - dows fall, And
 all,..... Good - night, good - night, a
 so..... a last good night, Good - night, good - night, a
 last good - night..... to all,..... a
 last good - night..... to all,..... a

p
cresc:
f
cresc:
f
cresc:
mf
dim:
dim:
dim:

last..... good - night..... to all, Good

last good - night..... to all, Good

night to all!

night to all!

dim.

pp

J

dim.

pp

dim.

ppp

Nº 2. SOLO (Jane Annie) AND CHORUS OF GIRLS.

JANE ANNIE

mf

I'm

PIANO.

f

f

tr

p

J A

not a sneak for praise or pelf, But when they are act - ing bad - ly, I

J A

want to make them like my - self, And so I tell tales glad - ly.

J
A

Just be-cause, just be-cause, just be-cause I am a good girl;

J
A

Just be-cause, just be-cause,..... just be-cause I am a good

rit: *a tempo* *p*

rit: *p a tempo*

J
A

B

girl! She gives her rea-sons thus, But it's ra-ther hard on us, To

CHORUS.

She gives her rea-sons thus, But it's ra-ther hard on us, To

She gives her rea-sons thus, But it's ra-ther hard on us, To

cresc: *ff*

suf - fer, to..... suf - fer, to suf - - - fer, to

suf - - - fer, to suf - - - fer, to suf - - - fer, to

suf - - - fer, to..... suf - - - fer, to suf - - - fer, to

cresc: *ff*

JANE ANNIE.

suf - - fer just..... be - cause she is such a good girl! I

suf - - fer just..... be - cause she is such a good girl!

suf - - fer just..... be - cause she is such a good girl!

cresc: *ff*

J
A

C

told Miss Sims they read in bed, Although with guile they cloaked it, And

p

J
A

when her cane chair van - ish - ed, I told her they had smoked it. And

p

J
A

D

all be - cause, all be - cause, all be - cause I am a good girl!

p

p

J. ANNIE.

All because, all be - cause, all be - cause she is a good girl!..... Al -

p

CHORUS.

All be - cause, all be - cause she is a good girl!.....

p

All be - cause,..... all be - cause she is a good girl!.....

p

J
A

though mis - un - der - stood, I'm meek- Bab, pinch me, pinch me well!..... Thanks!

J
A

Next I of - fer you my cheek, Now, dear, I'll go and tell!

J
A

Just be - cause, just be - cause, just be - cause I am a good girl,

J
A

Just be - cause, just be - cause,..... just be - cause I am a good

rit: *a tempo* *p*

rit: *p a tempo*

J
A

girl! She gives her reasons thus, But it's rather hard on us, To suf - fer, to

CHORUS: She gives her reasons thus, But it's rather hard on us, To suf - fer, to

She gives her reasons thus, But it's rather hard on us, To suf - fer, to

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be. cause she is such a good

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be. cause she is such a good

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be. cause she is such a good

girl!

girl!

girl!

girl!

Nº 3.

SOLO (Bab) AND CHORUS OF GIRLS.

Andante molto sostenuto.

BAB.

PIANO. *pp*

B

1. Bright - eyed Bab..... I used to be,..... Now these eyes are
 2. Sim - ple Bab..... is charged with art,..... Watched by cru - el

B

lead,..... Lan - guor has..... come o - ver me,.....
 parties;..... Pal - pi - tates her 'it - tle heart,.....

B

Hangs my lit - tle head..... my lit - tle
Is where it the heart..... is,..... where it - tle

B

head.....
heart is!

B

Now my fig - ure— once like this— Droops like au - tumn
Some - thing Bab has planned to do, Some - thing will not

B

ber - ry..... Pi - ty me... my se - cret is,..... Me's
keep..... Bab's a drow - sy girl - ie who Has

B

sleep - y, sleep - y ve - ry, sleep - y, sleep - - y
planned to go..... to sleep, who has planned to go to

B

ve - ry!.....
sleep!.....

JANE ANNIE.

J
A

1. Does her naugh - ty lit - tle head..... Droop like au - tumn
2. Tho' she be..... a drow - sy head,..... This is ra - ther

S

1. See her lit - tle drow - sy head Droop like au - - tumn
2. Such a guile - less lit - tle head Se - cret could not

p SOPRANOS.

CHORUS.

1. See her lit - tle drow - sy head..... Droop like au - tumn
2. Such a guile - less lit - tle head..... Se - cret could not

p CONTRALTOS.

CHORUS.

1. See her lit - - tle drow - sy head Droop like au - - tumn
2. Such a guile - less lit - tle head Se - cret could not

CHORUS.

p

J
A
ber - ry?..... Says she wants to go to bed.....
sleeps..... Tho' we tuck'd her up in bed.....

S
ber - ry?..... Says she wants to go to bed.....
keeps..... Tuck her in her co - sy bed.....

ber - ry?..... Says she wants to go to bed.....
keeps..... Tuck her in her co - sy bed.....

ber - ry?..... Says she wants to go to bed.....
keeps..... Tuck her in her co - sy bed.....

1. BAB. *p*
Me's sleep - - y,

JANE ANNIE
But I add a que - - ry!

MISS SIMS.
She is sleep - y ve - - ry!

She is sleep - y ve - - ry, ve - - - -

She is sleep - y ve - - ry, ve - - - -

B
ve - - ry sleep

S
ry sleep

ry sleep

ry sleep

p

B
y! Would she go to

S
She will go to

y! She will go to

y! She will go to

2. JANE ANNIE.

J
A

sleep?..... Would..... she

S

sleep,..... She..... will

sleep,..... She..... will

sleep,..... She..... will

J
A

go..... to sleep?.....

S

go to sleep!.....

go..... to sleep!.....

go..... to sleep!.....

pp

BAB. *p*

Good - -

p Good - - night! *p* Good - -

p Good - - night! *p* Good - -

night!.....

night!..... *p* Good - - night!.....

night!..... *p* Good night!.....

dim.

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No 4.

SONG (Proctor).

Pomposo.

PROCTOR.

There

PIANO.

f *sf*

was a time when we were *not*, The name that this dark period got Was

dim: *p*

Cha - os..... It lay as neath a ban,

3 *3* *3*

Mere-ly containing animals, vegetables, miner-als, Women and the like, and man. Said

A

P

Na - ture, I've no Proc - tor!" This strange o - mis - sion shocked her. Too

poco cresc:

P

long she felt she'd wait - ed; She now en - larged her plan. We

mf *cres - - - - - cen - - - - - do*

P

Proc - tors were cre - a - ted, And then..... the world be -

P

- gan!.....

ff

B Allegro vivace.

P

I'll tell to you what 'tis we do, We
In af - ter years I fill with fears All

dim: molto *p ma marcato*

P

stalk the un - der - grad. When he per - ceives our vel - vet sleeves, He
who've been un - der - grads; The Cab - i - net, the Laur - e - ate, Still

P

runs a - way like mad. Then fol - low we by de - pu - ty, These
run from me like lads. To Par - lia - ment I one time went, The

P

men I now de - scribe; My bull - dogs sound pull him to ground, They
front bench to en - light - en, I thought I'd try to prove that I Could

C

p

nev - er take a bribe. In vain he tries to dodge their eyes, Of
still the members frighten. So up I rose, and struck this pose, And

p

all his haunts they've know - ledge; And soon I make our quar - ry quake By
shout - ed "Name and col - lege!" Oh, run did they from me that day When

ALL

p

cry - ing "Name and col - lege!" "Name and col - lege!" "Name and col - lege!"
I cried "Name and col - lege!" "Name and col - lege!" "Name and col - lege!"

PROCTOR.

p

D

Ah!..... Caged li - ons may for - get they're tame, The
Ah!..... Com - e dians may for - get their part, Li -

P

wife for-get her ba-by's name, The tram-pled worm för-get to turn, The
- bret-tists that it rhymes with heart; Com-po-sers may them-selves for-get When

P

Scot to think of Ban-nockburn, One po-et in a score for-get The
rag-ged rhymes they have to set; The Sa-voy ope-ra sin-ger e'en For-

P

laur-eate-ship is o-pen yet; But none who of its gist have knowledge
- get that on his head he's been; But none who of its gist have knowledge

P

ALL.

E'er for-get my "Name and col-lege, Name and..... col-lege,
E'er for-get my "Name and col-lege, Name and..... col-lege,

cres:

PRCCTOR.

Name..... and..... col _ lege, Name, Name,

P

Name and col _ lege, Name, Name,

P

Name and col _ lege!"

cres; *f* *sf* *sf* *sf* *f*

1.

P

2.

Nº 5. QUARTET (Miss Sims, Proctor, Sim and Greg).

MISS SIMS. *Vivace.* *Andante.*

Ap - proach her thus, your

PIANO. *p* *ff* *p*

S hand on heart; Then give a start! Next, let a gleam light

S up your eyes In just this wise Be - come an al - ter'd

S per - son now With court - ly bow Put

S
on the de - bo - naire and gay,..... This is the way.

Vivace.
ALL.
First ap - proach her gin - ger - ly,

All
Then you give a start; Then you wait and hes - i - tate, Your hand up - on your heart!

All
Then be - come an al - ter'd man, This is how its done:— Raise your heel and clasp your hands, And

All *that's po - si - tion one!* *Com - ment up - on her*

P *ears so small (They're not at all), Com - pare her eyes to*

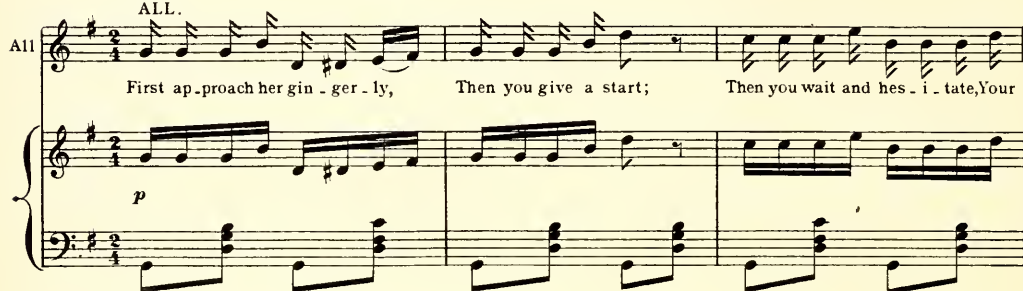
P *wood - ed lakes (That al - ways takes), Say ne'er be - fore you've*

P *loved a maid ('Tis eas - y said), And down you plump up - on your knees,*

P  In this way, please!

Vivace.

ALL.

All  First ap-proach her gin-ger-ly, Then you give a start; Then you wait and hes-i-tate, Your

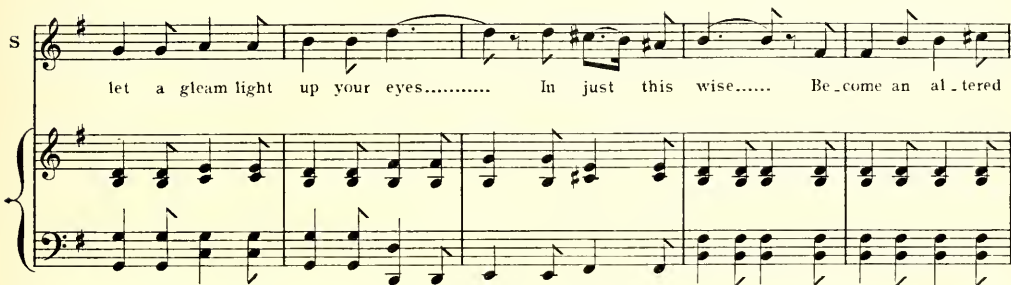
All  hand up-on your heart! Then be-come a court-ly man, This is what you do:—

All  Raise your heel a lit-tle more, And that's po-si-tion two!

Andante. MISS SIMS.

S 

Ap-proach her thus, your hand on heart; Then give a start! Next,

S 

let a gleam light up your eyes..... In just this wise..... Be come an al-tered

S 

per-son now..... With court-ly bow..... Put on the de-bo-

S 

naire and gay,..... This is the way

Vivace.

36

ALL.

All

First approach her gin - ger - ly, Then you give a start; Then you wait and hes - i - tate. Your

All

hand up - on your heart! Then be - come a court - ly man, This is what you do:—

All

Raise your foot a lit - tle more, And that's po - si - tion two.

No 6.

DUET (Sim and Greg).

Allegretto.

PLANO.

Piano introduction in 6/8 time, marked *Allegretto*. The score is for piano, with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

SIM.

When a bull - dog I be - came, In - de - pen - dence

First vocal entry for SIM. The melody is in 6/8 time, starting with a whole note rest followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a harmonic accompaniment in the left hand.

Sm

was my game, But since then my course I'm steer - ing By a rule that is more wise,.....

Second vocal entry for Sm. The melody continues from the previous line, featuring a mix of eighth and sixteenth notes. The piano accompaniment remains consistent with the eighth-note pattern in the right hand.

Sm

..... For I hear with o - ther's hearing, And see with o - ther's

Third vocal entry for Sm, marked with a fermata (A). The melody is more melodic, featuring a mix of eighth and sixteenth notes. The piano accompaniment continues with the eighth-note pattern in the right hand.

Sm *GREG.*

eyes Too - ral, loo - ral,

G *B. SIM.*

Too - ral, loo - ral - ly! That's a ris - ky thing to say.

G *GREG. SIM. GREG.*

It's my plat - form, I re - ply. Plat - forms, Greg, are cheap to day... Which

G

no - bo - dy can de - ny.....

G *C* *f* *SIM.*

Man's a man for a' that, Sim. For a' what? say I,

G *GREG.* *SIM.* *GREG.* *SIM.* *rall:*

For a' that. A that? What's that? For a' that. A that? whats that?....

a tempo *BOTH.*

Too - ral, loo - ral - ly! Too - ral, loo - ral - ly!

a tempo cresc: *f* *ff*

BOTH.

Up with caps and free - dom hail!

p

Sm
G

Here's the new e - lec - tion cry; Man's a man if born a male,

Ped *

Sm
G

Too - ral, loo - ral, loo - ral - ly. Man's a man if born a male,

f

Sm
G

Too - ral, loo - ral, Too - ral, loo - ral, Too - ral, loo - ral - ly!.....

p cresc: *f* *p*

G

f GREG.

Proc's are spry, but I see through them! I in the man that

G

will un-do them! With a wit like ra-zor's edges, Twit them in the 'var-si-tee;.....

E

G

..... This the thin end of the wedge is, Spell them

G

with a lit-tle..... p.....

SIM.

Sm

Too - ral, loo - ral, Too - ral, loo - ral - ly!.....

F GREG.

SIM.

G

Cul - tures fudge - see how I flout it, Cul - ture does - 'nt pay, that's why;

f

GREG.

SIM.

G

We re - for - mers do with - out it, Which no - bo - dy can de - ny.....

p

G GREG.

SIM.

G

Mad you are, my friend, go to! Go to where? say

GREG.

rall:

Sim

I The mis - sing word I leave to you, The mis - sing word I leave to you.

rall:

a tempo
SIM. BOTH.

Sm
Too - ral, loo - ral - ly!..... Too - ral, loo - ral - ly!

a tempo cresc: *f* *ff*

BOTH.

Sm
Up with caps and free - dom hail,

p

Sm
Here's the new e - lec - tion cry; Man's a man if born a male,

p

Red *

Sm
Too - ral, loo - ral, loo - ral - ly! Man's a man if born a male,

f

Sm
G

Too - ral, loo - ral, Too - ral, loo - ral, Too - ral, loo - ral - lyl!.....

p *cresc:* *f*

Dance.

f

Ad *

Ad *

1. 2.

f

Ad *

Ad *

Ad *

No 7.

BALLAD (Tom).

PIANO. *pp* *p*

TOM. A

1. It was the time of this - tle - down, The corn we wan - der'd through; She
did not ask the this - tle - down, If her own love were true; No

T B

pluck'd the lo - ver's this - tle - down, As Maids are wont to do.....
need to ask the this - tle - down, She thought, as maid - ens do.....

T *p*

..... She blew up - on the this - tle - down, "He
..... But had she ask'd the this - tle - down, This

T
 loves, he loves me not!"
 an - swer she'd have got,
 And from the loy - al
 "Your false breath stains the

f *C*

L.H. *mf*

T
 this - tle - down, "He loves" the an - swer got.....
 this - tle - down, He loves, but you love

dim: *1.* *p*

p *L.H.* *p*

2. She

T
 not! He loves, he loves, but you love

pp *pp*

T
 not!".....

Nº 8.

TRIO (Bab, Tom and Proctor).

Tempo di Valse.

BAB.

What are the

PIANO.

ff *p*

B

gifts that love may bring? Dreams of a girl - ish

B

fair - y - land; A bri - dal wreath and a gold - en

B

ring, A ten - der heart and a loy - al hand.

p

PROCTOR.

P

A chance for which each school - girl pants, To

A
ALL.

P

cha - per - one her maid - en aunts. Joy and sor - row,

BAB.

B

thrill..... and sting, These are the gifts that love..... may bring.

TOM.

T

thrill and sting, These are the gifts that love may bring.

PROCTOR.

P

thrill and sting, These are the gifts that love may bring.

TOM.

T

What are the gifts that love may

pp

T

bring? A hea - vy heart and a sleep - less eye; A wea - ry

T

soul that still..... will cling To a shat - ter'd dream and hopes..... that

T

die, To a shat - ter'd dream and hopes that die.

PROCTOR.

P

A jud - ge's gibe and a coun - sel's fee,

P

These are the gifts that love brought me A

BAB & TOM.

B
T

Joy and sor - row thrill and pain,

P

jud - - ge's gibe and a coun - sel's fee,.....

B
T

These are the gifts..... that love may bring.

P

These are the gifts that love brought me.

BAE.

What are the gifts that love may bring? Dreams of a

p

girl - ish fair - y - land; A bri - dal wreath and a gold - en

PROCTOR.

ring, A ten - der heart and a loy - al hand. A

writ and breach of pro - mise case, A

P. ALL.

short - er purse and a lon - ger face. Joy and sor - row,

BAB.

thrill..... and sting, These are..... the..... gifts that

TOM.

thrill and sting, These are the gifts that

PROCTOR.

thrill and sting, These are the gifts that

B.

love..... may bring.

T.

love may bring.

P.

love may bring.

Nº 9.

VOICES IN THE AIR.

Allegretto.

VOICES.

SOPRANOS & CONTRALTCS.

p

Lit - tle maid - en,

PIANO.

p

pause and pon - der, Life is cru - el, life is drea - ry. Lit - tle feet, why

should you wan - der On to paths so rough and wea - ry? Ere you snap.... the

fi - nal link,..... Lit - tle maid - en, pause and think!.....

Rit *

animato
Lit - tle..... maid - en, pause..... and

Rit *

think..... pause..... and think!.....

Rit *

rit:

.....

rit: *pp*

Rit *

Nº 10.

FINALE.

Allegro vivace.

PIANO. *pp* *sempre staccato*

cres

cen *do* *poco*

a *poco* *ff* *

Press-Men.

A TENORS.

BASSES.

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

Keen on co-py, plain or mys-tic, Com-mon-place or tran-scen-den-tal, Psy-chic, phy-si-cal or men-tal.

Keen on co-py, plain or mys-tic, Com-mon-place or tran-scen-den-tal, Psy-chic, phy-si-cal or men-tal.

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter?

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter?

B *cresc. molto* *ff*

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us what's the

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us what's the

p *cres* - *cen* - *do*

mf SOPRANOS.

mat_ter? Ma_dam, when we heard this screaming, Scarce_ly sure if we were dream_ing,

mf CONTRALTOS.

mat_ter? Ma_dam, when we heard this screaming, Scarce_ly sure if we were dream_ing,

sf *p*

Cu - ri - o - si - ty con - troll'd us, And we came as you be - hold us, Trim or ruf - fled, toss'd or dap - per,

Clad in dress - ing - gown or wrap - per. We are kneel - ing to you, ma - dam, News to get, and through you, ma - dam.

Think not this is i - dle chat - ter, Think not this is i - dle chat - ter, But in - form us what's the mat - ter?

cresc:

But in-form us what's the mat-ter? Tell us what's the mat-ter?

cresc:

But in-form us what's the mat-ter? Tell us what's the mat-ter?

*p**cres**cen**ff**do*

SOPRANOS & CONTRALTOS. D

Ma-dam when we heard this screaming. Scarce-ly sure if we were dreaming,

TENORS & BASSES.

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din';

Cu-ri-o-si-ty controll'd us, And we came as you be-hold us, Trim or ruffled, toss'd or dap-per,

We are students Jour-nal-is-tic, Keen on co-py, plain or mys-tic, Common-place or transcen-den-tal,

Clad in dressing-gown or wrapper. We to you are kneeling, madam, News to get, and through you, madam.

Psychic, phy-si-cal or men-tal, News we'll have, and through you, madam, For we'll in-ter view you, madam.

unis: Think not this is i-dle chat-ter, But in-form us what's the mat-ter? Tell us quick-ly, what's the mat-ter?

That's so flat, naught could be flat-ter, Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

^E Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us what's the mat.ter?

Tell us what's the mat.ter?

MISS SIMS.
RECIT.

F Andante.

Jane Annie,

cresc.

f

p

what is this?

pp

Vivace

RECIT.

Andante.

Bab, what were you do.ing in her arms?

BAB. RECIT. *Andante.*

Miss Sims, forgive me!

dim. *pp*

RECIT. *G Allegro vivace.*

I thought she was a gent - le - man!

ff

MISS SIMS. RECIT. *Andante.*

Oh, in - - fa-mous! To your rooms, all, this in-stant!

f *p*

S

PRESS - MEN.

pp School ar - is - to - crat - ic, Scene most dra - ma - tic, Plot un - sys - tem - at - ic, And

pp BASSES. School ar - is - to - crat - ic, Scene most dra - ma - tic, Plot un - sys - tem - at - ic, And

pp

ve - ry er - ra - tic, Jane An - nie ec - stat - ic, Her tri - umph em - pha - tic,

ve - ry er - ra - tic, Jane An - nie ec - stat - ic, Her tri - umph em - pha - tic, She

won it by steal - ing Down from the at - tic, She won it by steal - ing Down from the at - tic,

ALL. (*spoken softly*)

Down from the at.tic!

Down from the at.tic! Down from the at.tic! Down from the at.tic!

H Allegro moderato.

Maestoso.

PRESS-MEN.

BASSES.

We're glad to in_ter.view you, To get a column thro' you, And

*poco dim:**mf*

note what you may say..... See now how we will do him, While we seem to in-ter-view him In our

TENORS.

BASSES.

frank, new - fashion'd way..... Are Proctors men of learning? Do you spend more than you're earning? And

mf TENORS.

how much do you owe? Of women do you think much? On oc-ca-sions do you drink much?

PROCTOR.

(shout)

Em - pha - ti - cal - ly, no!

ff TENORS.

Proctors have no acu - men,..... And

ff BASSES.

Proctors have no acu - men,..... And

cres:

K

no respect for wo - men.....

Proctor shouts "Yes, yes, - I meant to say!"

no respect for wo - men.....

*sf p cresc.**ff**ff* In debt, and boasts a - bout it! Loves grog, can't do with - out it,

In debt, and boasts a - bout it! Loves grog, can't do with - out it,

f

PROCTOR.

Must have it night and day! My words you're mis - constru - ing.

My

Must have it night and day!

*p**cres*

cresc: *3* *ff*

P words you're misconstruing. This is not interviewing! Yes, yes, this is interviewing In the

ff

Yes, yes, this is interviewing In the

cen *du* *f*

PRESS-MEN

frank, new - fa - shion'd way. Yes, this is in - ter - view - ing, In the

frank, new - fa - shion'd way. Yes, this is in - ter - view - ing, In the

ff

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

f

mf

p

PROCTOR. RECIT.

p

If you'll supress this fa _ ble, I'll tell you if I'm

pp

p

a _ ble, A re _ cent in _ ci _ dent. (Aside) Diverting their at _ ten _ tion, I'll draw from my in _

p

p

_ ven _ tion Some sin _ gu _ lar e _ vent!

Allegro moderato.

SONG. (Proctor).

PROCTOR.

P

1. There
2. A
3. But

P

once was a man in a sea-side town, And his name it was— what
wi-dow liv'd in the same ho-tel, Her name it was— you
when the la-dy heard this speech, Down to the pier she

P

was it? I know it was-n't Smith, and I'm sure it was-n't Brown, But it
know it! He stole to her and whis-per'd, well,— he...
flew then, Threw up her arms, and with a screech, She— oh,

a tempo

P

was— oh, Lor' what was it? what was it? what was it? It
 whis-per'd, well— oh, blow it! Oh, blow it! Oh, blow it! He
 dear! what *did* she do then? Oh, bo-ther! Oh, bo-ther! Oh,

a tempo

P

was— oh, Lor' what was it? } I ve-ry much want to tell you all, You'd
 whis-per'd, well— oh, blow it! }
 dear! what did she do then? }

P

love to know a - bout it; { 1. But just this point I can't re - call, And
 2. But just this point I don't re - call, And
 3. But just this point I don't re - call, And

P

as it's im - ma - te - ri - al, We'd best go on with - out it, with -
 as it's most ma - te - ri - al, I can't go on with - out it, with -

P

out it, I'd best go on with - out it!
out it, I can't go on with - out it!

1.

PRESS-MEN.

With - out it, with -

With - out it, with -

P

ff I'd best, we'd best go on with - out it! out it!

ff out it, We'd best, we'd best go on with - out it! With -

ff out it, We'd best, we'd best go on with - out it! With -

ff

last verse.

P

1 can't go on, go

out it, with - out it! He can't go on, he can't go on, go

out it, with - out it! He can't go on, he can't go on, go

This system contains the first four measures of the piece. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "1 can't go on, go" for the vocal line and "out it, with - out it! He can't go on, he can't go on, go" for the piano line. The piano part includes chords and moving lines in both hands.

P

on with - out it!

on with - out it!

on with - out it!

This system contains measures 5 through 9. The vocal line continues with the lyrics "on with - out it!". The piano accompaniment continues with chords and moving lines. The key signature remains two flats. The system ends with a double bar line.

Dance.

p *pp* second time *ff*

1. *ff* 2. *sf*

Andante.

SIM.

PROCTOR.

f

At last we've got him, sir, Away!

SIM.

PROCTOR.

Him that dan - gl'd af - ter her! To

p

SIM. & GREG.

PROCTOR.

p catch an un - der - grad, I came. Of this there's ques - tion none, He

cres.

SIM. & GREG.

P

is an un_der_grad_u_ate, In all re_spects but one..... That one to men_tion we for_

pp *pp*

S

got, Its this, that some_how he is not An un_der_

cresc:

S

Q

CHORUS.

graduate! Why e_vi_dent_ly he is not An un_der_grad_u_ate! Why e_vi_dent_ly he is not An un_der_grad_u_ate!

cresc:

MILLY.

Oh, sir, take care Of one so fair! Let his com_plex_ion

sf *p*

M

Plead with you for him! Let..... his com - plex - ion Plead with you for

M

him, Plead with you..... for him!

pp *p*

Nº 10b

SONG (Jack).

Alla marcia.

JACK.

J

of - fi - cer I, Strol - ling by, Smok - ing a Hen - ry Clay, These

p

1. An
2. They

R

dragged me here By brute force sheer! But this doth chief - ly jar, Your

p

J

men I met, They me be - set In a most un - seem - ly - way!.....
page, I find, We left be - hind Smok - ing my big ci - gar!.....

8

J

Of girls they spoke, Which
And there - fore I Your

8

p

J

spoilt my smoke, For the sex I do not care a - bout. I've not ad - dress't Them
school de - fy, Oh, I do not stand in awe of you; For spoilt have they My

J

e'en in jest Since eight - y - five - or there a - bout.
Hen - ry Clay, And I mean to have the law of you!

8

Allegro vivo.

PROCTOR.

S

Now, I am trepanned and done brown!

TENORS.

We hear you, and we've got it

BASSES.

We hear you, and we've got it

PRESS-MEN.

S

We owe all to you, it ap - pears! So

down, got it down!

down, got it down!

GIRLS.

SOPRANOS.

It ap - pears!

CONTRALTOS.

It ap - pears!

GIRLS.

what can I do, can I do?

Box her ears! Box her ears! Box her ears! Box her

Box her ears! Box her ears! Box her ears! Box her

PRESS-MEN.

pp

What can she do? Box her

pp

What can she do? Box her

pp

JANE ANNIE.

J
A

To be good I try hard, I try hard, And I

ears! Box her ears! Ain't she meek?

ears! Box her ears! Ain't she meek?

ears!

ears!

p *f*

J
A

ask no re.ward, no re.ward! Yet if I should take Something nice,

Oh, the sneak! Oh, the sneak!

Oh, the sneak! Oh, the sneak!

p *f* *p*

GIRLS.

JANE ANNIE.

J
A
S
GIRLS.

They may learn to for - sake Ways of vice, They may learn to for -

MISS SIMS.

They may learn to for -

pp

We may learn to for -

pp

We may learn to for -

cresc:

J
A
S
GIRLS.
PRESS-MEN.

sake Ways of vice!

sake Ways of vice!

sake Ways of vice!

sake Ways of vice!

Stop a mo-moment, "For - sake!" "Ways of

Stop a mo-moment, "For - sake!" "Ways of

f

Now the good conduct prize, Seems

Oh, how mean!.....

Oh, how mean!.....

viceroy!.....

viceroy!.....

good to my eyes; So if you agree That I'm right, Why not

Which are green!..... That she's right —

Which are green!.....

J
A give it me, Well - to - night? Why not give it me..... to -

GIRLS.
To - night!

To - night!

J
A night?..... Why not give it me to - night, to - night? Why

S MISS SIMS. Why not give it her to - night?..... Why

P PROCTOR. Why not give it her to - night?..... Why

GIRLS.
Yes, why not pre - sent it to - night, to - night? Yes,

Yes, why not pre - sent it to - night, to - night? Yes,

PRESS-MEN.
Yes, why not pre - sent it to - night, to - night? Yes,

Yes, why not pre - sent it to - night, to - night? Yes,

U

cres. f

cresc.

J
A not give it me to - night?..... Why not give it me to -

S not give it her to - night?..... Why not give it her to -

P not give it her to - night?..... Why not give it her to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

cresc.

J
A - night?..... Why not give it me..... to - night?.....

S - night?..... Why not give it her..... to - night?.....

P - night?..... Why not give it her..... to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

ff

V

RECIT. MISS SIMS.

S

Dear pu-pils,

Ad.

f

Maestoso.

S

see, to my bosom I fold her, The prize shall be hers ere she's five minutes old - er.

p

p *cresc. molto*

JANE ANNIE.

J
A

The girl who's good, de - mure, correct, Cannot preserve her

ff *f* *p*

J
A

self-respect, And mine I would re - gain. So hav - ing got the prize to - night, To - morrow I, with

W

J A all my might, Will be an imp a - gain!.....

RECIT. Girls, I am naughty from this

crusc. *sf*

J A hour, And six long months of wick - ed - ness, By virtue of my magic power, In - to one

sf

J A day I will com - press! **ALL.** Jane An-nie's naughty from this hour,

p

But oh! what is this ma-gic pow'r? What is this ma - gic pow'r?

p

SONG (Jane Annie) WITH CHORUS.

Allegretto.

PIANO.

Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *dim:* (diminuendo). The introduction consists of six measures.

JANE ANNIE. *p*

First system of the song. The vocal line (JANE ANNIE) begins with a piano (*p*) dynamic. The lyrics are: "1. When I was a lit - tle, lit - tle pic - ca - nin - ny, On - ly a - bout so as I grew my pow'r grew too, For we were one, you". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *dim:* (diminuendo) and *pp* (pianissimo).

Second system of the song. The vocal line continues with the lyrics: "high, I'd a ba - by's bib and a ba - by's pin - ny And a queer lit - tle gim - let see, And what I will'd the folk would do At a wave or a glance from". The piano accompaniment continues with the same rhythmic pattern.

Third system of the song. The vocal line continues with the lyrics: "eye. They could - n't tell why that ti - ny eye Would make them writhe and me. I could 'sug - gest' what pleas'd me best, And still can, when I". The piano accompaniment continues with the same rhythmic pattern. There is a small 'X' mark above the vocal line in the second measure of this system.

J
A

twist;..... They found it so, but how could they know That the
list,..... And Mad - am Card will..... find it hard To.....

J
A

babe was a hyp - no - tist?..... Now think of that! This ti - ny brat Was a
beat this hyp - no - tist?..... Oh, think of it! This lit - tle chit Is a

CHORUS.

Now think of that! This ti - ny brat Was a
Oh, think of it! This lit - tle chit Is a

hit of a hyp - no - tist? Now think of that! This ti - ny brat Was a
migh - ty..... mes - mer - ist! Y

bit of a hyp - no - tist? Now think of that! This ti - ny brat Was a
migh - ty mes - mer - ist!

f *rall:* *a tempo*

bit of a hyp - no, hyp - no, hyp - no, hyp - no, hyp - no,

bit of a hyp - no, hyp - no, hyp - no, hyp - no, hyp - no,

cresce

bit of a hyp - no - tist!.....

bit of a hyp - no - tist!.....

ff *dim:*

1. JANE ANNIE. 2.

2. And

Dance.

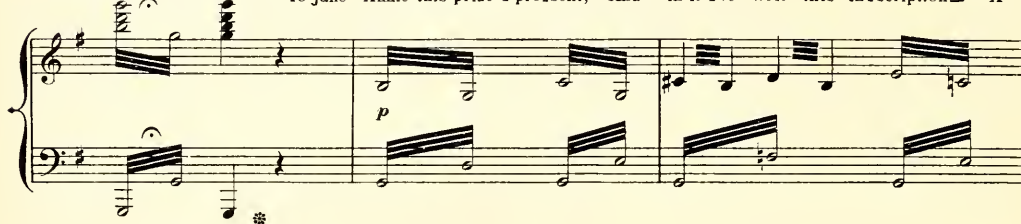
The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes a variety of rhythmic patterns, such as sixteenth-note runs and chords. Dynamic markings include *f* (forte) at the beginning of the first system, *cresc.* (crescendo) in the fifth system, and *ff* (fortissimo) in the sixth system. The score concludes with a repeat sign and a key signature change to one flat (Bb).

Maestoso.

AA

MISS SIMS. (*Spoken*)

To Jane Annie this prize I pre_sent, And in it I've writ this in_scription_ "A

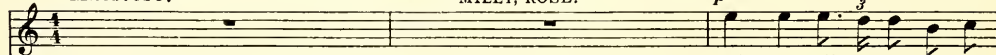


warded a hundred per cent. For goodness of every des-cription?

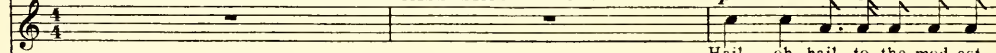


Maestoso.

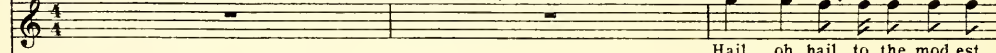
MILLY, ROSE.

p

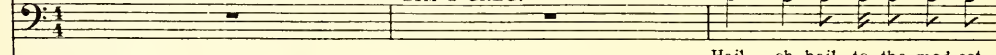
MISS SIMS & PAGE.

p

PROCTOR.

p

SIM & GREG.

p

Hail, oh hail to the mod_ est

Maestoso.



M
R

ff maid _ en! Hail, oh hail to the down _ cast eyes!

S

ff maid _ en! Hail, oh hail to the down _ cast eyes!

P

ff maid _ en! Hail, oh hail to the down _ cast eyes!

Sm.
G

ff maid _ en! Hail, oh hail to the down _ cast eyes!

ff Hail, oh hail to the mod _ est maid _ en! *ff* Hail, oh hail to the down _ cast

ff Hail, oh hail to the mod _ est maid _ en! *ff* Hail, oh hail to the down _ cast

ff Hail, oh hail to the mod _ est maid _ en! *ff* Hail, oh hail to the down _ cast

ff Hail, oh hail to the mod _ est maid _ en! *ff* Hail, oh hail to the down _ cast

ff

ff

M
R

p

Now with all her plaudits la - den, See, she takes the well-earn'd

S

p

Now with all her plaudits la - den, See, she takes the well-earn'd

P

p

Now with all her plaudits la - den, See, she takes the well-earn'd

Sm.
G

p

Now with all her plaudits la - den, See, she takes the well-earn'd

eyes! *p* Now with all her plaudits la - den,

eyes! *p* Now with all her plaudits la - den,

eyes! *p* Now with all her plaudits la - den,

eyes! *p* Now with all her plaudits la - den,

pp

M
R

prize, Hail,..... Jane Annie, hail!

S

prize, Hail,..... Jane Annie, hail!

P

prize, Hail,..... Jane Annie, hail!

Sm.
G

prize, Hail,..... Jane Annie, hail!

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

f *rall: e dim:*

Animato.

GIRLS.

Hail, oh hail to the schem - ing maid - en, Hail to the ro - guish

Hail, oh hail to the schem - ing maid - en, Hail..... to the ro - guish

Animato.

eye! Now she stands with hon - ours la - den, with hon - ours

eye! Now she stands with hon - ours la - - - den,

cresc.

la - den,

They will know her by - and -

They will know her by and

bye,..... They will

bye, They will know her by - - and - -

know her by - - and - - bye, They will

poco *a*

bye, They will know her, will know her by - - and - -

know her by - - and - - bye, will know her by - - and - -

poco *f*

bye!

bye!

ff Hail, oh hail to the mod - est maid - - en!

ff Hail, oh hail to the mod - est maid - - en!

ff

ff MISS SIMS and PAGE.

S
Hail, oh hail to her we hon-our! Hail, oh hail to the blushing

ff SOPRANOS.
Hail, oh hail to her they hon - - our! Hail, to her un - blush - ing cheek!

ff CONTRALTOS.
Hail, oh hail to her they hon-our! Hail, oh hail to her un - blushing

ff TENORS.
Hail, oh hail to her we hon - - our! Hail, oh hail to the blushing cheek!

ff BASSES, PROCTOR, SIM and GREG.
Hail, oh hail to her we hon - - our! Hail, oh hail to the blushing cheek!.....

ff

Ria * Ria *

SOPRANOS, MILLY and ROSE.

Place the lau - rel wreath up - on her, Place the lau - rel wreath up -

CONTRALTOS, MISS SIMS and PAGE.

cheek! Place the lau - rel wreath up - - on her, Place the

TENORS.

Place the lau - rel wreath up - on her, Place the lau - rel

BASSES, PROCTOR, SIM and GREG.

Place the lau - rel wreath up - on her, Place the lau - rel

ff

Ria * Ria *

animato e cresc:

ff

- on..... her! Hail,..... Jane An - nie,

ff

wreath up - on her! Hail,..... oh

ff

wreath up - on her! Hail, Jane An - nie, hail!

ff

wreath up - - on her! Hail, oh hail,.....

dim:

p

Hail..... oh hail,..... Jane An - nie, hail..... oh

Hail, hail, oh hail, oh

Hail oh hail, hail, Jane An - nie, hail, hail, oh hail,

..... oh hail, hail, oh hail,..... oh hail,

hail, Jane An - nie, hail, hail, hail, hail, oh hail,..... oh hail..... oh

hail, Jane An - nie, hail Jane An - nie, hail, oh hail,

hail, Jane An - nie, hail Jane An - nie, hail,..... oh hail, oh

hail, Jane An - nie, hail Jane An - nie, hail, oh hail,

hail!

oh hail!

Hail Jane An - nie, hail Jane An - nie,

hail!

Hail, Jane An - nie, hail, hail,..... Jane Annie,

hail, Jane An - nie, hail, hail, Jane An - nie,

rall:

rall:

rall:

rall:

rall:

ff

rall:

* *ff* * *ff* * *ff* *

Maestoso.

Maestoso.

The image shows a musical score for the song 'Hail, Jane Annie'. It consists of four staves of music. The first three staves are for the vocal parts, and the fourth is for the piano accompaniment. The tempo is marked 'Maestoso.' at the top left. The lyrics are written below each staff, with dotted lines indicating where the notes fall. The first staff has a forte 'ff' dynamic marking. The second and third staves also have 'ff' markings. The fourth staff has a 'ff' marking and a piano 'p' marking. The music is in 2/4 time, with a key signature of one flat (B-flat). The melody is simple and catchy, with a strong emphasis on the first staff's melody. The piano accompaniment provides a steady, rhythmic foundation for the vocal parts.

ff
hail,..... Jane Annie, hail, Jane An - nie, haill.....

ff
hail,..... Jane Annie, hail, Jane An - nie, haill.....

ff
hail,..... Jane Annie, hail, Jane An - nie, haill.....

ff
p
hail,..... Jane Annie, hail, Jane An - nie, haill.....

Maestoso.

First system of the musical score. The top staff is for the voice, starting with a treble clef and a key signature of one flat (B-flat). The bottom staff is for the piano, starting with a bass clef. The music is in 4/4 time. The tempo is marked 'Allegro' and the dynamics are 'ff' (fortissimo). The lyrics 'The Song of the Sea' are written below the piano staff. The first system ends with a double bar line.

END OF ACT I.

gra
ba *ssa*

Act II.

Nº 11.

INTRODUCTION AND PAGES'S SONG.

Andante molto sostenuto.

PIANO.

pp

A

The musical score is written for piano and consists of five systems of music. The tempo is 'Andante molto sostenuto' and the dynamics are 'PIANO' and 'pp'. The key signature has two flats (B-flat and E-flat) and the time signature is 6/8. The first system shows the piano introduction with a treble and bass staff. The subsequent systems show the piano accompaniment for the song, with the melody in the treble staff and the accompaniment in the bass staff. The score ends with a repeat sign and a first ending marked 'A'.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings. The first system shows a complex texture with many beamed notes. The second system begins with a section marked 'B' and a piano dynamic 'p'. The third and fourth systems continue the intricate melodic and harmonic development. The fifth system features a piano dynamic 'p'. The sixth system concludes with a very piano dynamic 'pp' and a final cadence marked with a double bar line and a repeat sign.

102

p

8

The piano introduction consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the accompaniment with a dotted line indicating a continuation of the pattern.

No 11^a

Allegretto moderato.

PAGES SONG.

PIANO.

p

f

p

The piano introduction for the song is marked 'PIANO.' and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamics range from piano (*p*) to forte (*f*) and back to piano (*p*).

PAGE.

p

A page - boy am I That young la - dies de - cry, Yes,

pp

The vocal entry is marked 'PAGE.' and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamics range from piano (*p*) to pianissimo (*pp*).

p

yes, dears, you do, for I hear yer; But its lit - tle you know The vol -

The vocal continuation is marked 'P' and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamics range from piano (*p*) to pianissimo (*pp*).

P

canoes that glow, In - side of this servile ex - te - ri - or, In -

P

D

- side of this servile ex - te - rior. Oh, you

P

wouldn't de - ride, Could you step in-side Of this here pocket e - di - tion,..... And,

P

strik - ing a light, Per - ceive that this mite, Is on fire with a grand am -

BAB.

E Vivace.

P

bi - tion..... But at pre_sent the but_ton's he's wear_ing..... And he's

B

tak_ing me out for an air_ing;..... But at pre_sent the but_ton's he's

B

wear_ing, And he's tak_ing me out, tak_ing me out,

B

tak_ing me out..... for an

F

B

air.ing.

p

P

PAGE.

p

My wife I shall choose From the

p *pp*

P

class call'd the Blues, Whose theo - ry is that they hate man, Of

P

birth-places galore I..... mean to have more, Than him what's the em.i.nent

P

states - - man, Than him what's the em. i - nent states - man. A

P

peer - age I'll take For my pro - ge - ny's sake, To re - fuse it I think would be

p

P

shab - by, And I ask poor and rich To my fu - ne - ral, which Will be

P

held in West - min - ster Ab - - bey held in West - min - ster Ab - bey.

P

Oh, you wouldn't de - ride, Could you step in - side Of

P

this here pocket e - di - tion,..... And strik - ing a light, Per -

P

- ceive that this mite Is a - fire with a grand am - - bition!

No 12.

"GOLF" CHORUS OF GIRLS.

Moderato.

PIANO.

mf

Ped. * *Ped.* * *Ped.* * *Ped.*

SOPRANOS.

mf

To golf is staid for bash - ful maid,..... So our school-

CONTRALTOS.

mf

To golf is staid for bash - ful maid,..... So our school-

* *Ped.* * *Ped.* *

- mis - tress thinks, so our school - mis - tress thinks, That's why, 'tis said, Queen Ma - ry

- mis - tress thinks, so our school - mis - tress thinks, That's why, 'tis said, Queen Ma - ry

Ped. * *Ped.* * *Ped.* *

play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's
 play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's
 why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - - - drew's
 why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - - - drew's
 links. Niblick! Put - ter! Dri - ver! Bras - sy!
 links. Niblick! Put - ter! Dri - ver! Bras - sy!

dim:
f
p

One up! Two to play! We play the game as that Scotch lassie,

One up! Two to play! We play the game as that Scotch lassie,

f

Ma - ry, used to play,..... We play the game as that Scotch las - sie,

Ma - ry, used to play,..... We play the game as that Scotch las - sie,

ff

Ma - ry, used to play,.....

Ma - ry, used to play,..... The

dim: e rall:

A CONTRALTOS.

game was gay in Ma - ry's day,.....

Her fore - some were not

lone - ly, May - be 'cause they had not to play..... On

May - be 'cause they had not to play..... On

greens..... for la - dies on - ly!

greens..... for la - dies on - ly!

B

Niblicks! Put - ters! Dri - vers! Bras - sies! One up! Two to play!

Niblicks! Put - ters! Dri - vers! Bras - sies! One up! Two to play!

p

We play the game as that Scotch lassie, Ma - ry, used to play,..... We

We play the game as that Scotch lassie, Ma - ry, used to play,..... We

f *ff*

play the game as that Scotch las - sie, Ma - ry, used to play,..... To

play the game as that Scotch las - sie, Ma - ry, used to play,..... To

ff

golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school.

golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school.

W. * *W.* * *W.* *

- mis - tress thinks That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.

- mis - tress thinks, That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.

W. * *W.* *

cresc.
An - drews links,..... on fam'd St. An - drews links. That's

cresc.
An - drews links,..... on fam'd St. An - drews links. That's

cresc.
f
W. * *W.* * *W.* * *W.* *

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - drew's

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - drew's

Ad. * *Ad.* * *Ad.* *

links. The game was gay..... in Ma - ry's

links. The game was gay..... in Ma - ry's

p *rall:*

a tempo

day.....

a tempo

day.....

p a tempo

No 13.

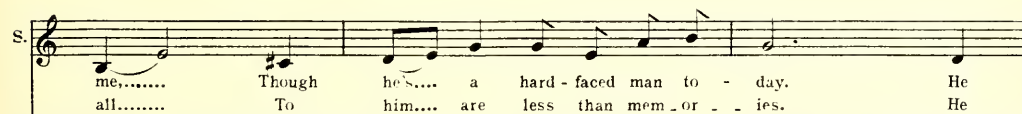
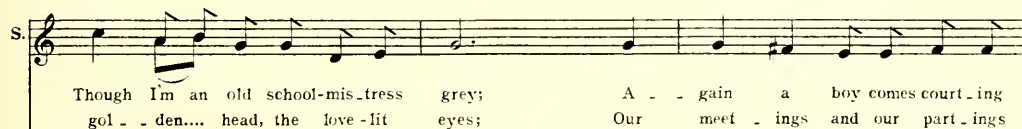
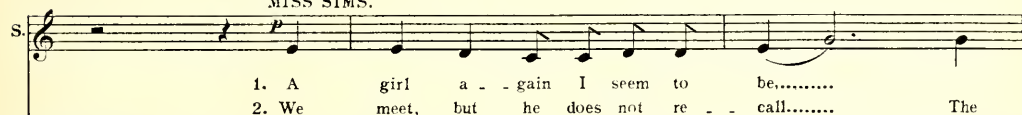
SONG (Miss Sims).

Moderato.

PLANO.



MISS SIMS.



S. *A*

calls me lit - tle gol - den - head, I feel his... kiss - es on my
 twits the old school-mis - tress prim, For - - get - ful.... of his bro - ken

mf *p*

S.

brow, I still re - - call.... the.... words he said.... Tho'....
 vow, And that she owes it all to him.... That...

sf dim: *p*

S.

I'm an old school-mis_tress now. Youth dreams of what's to
 she's an old school-mis_tress now. now.)

p *Q.* *

S.

be, I ween, The fu - - ture's al - ways far a - way; But

Q. *

S. *cresc:* *rit:* 1.
age must dream of what has been,..... The past is al-ways yes-ter-day, is al-ways

cresc: *colla voce*

S. *a tempo*
yes - - - ter - - day!.....

pp *a tempo* *p*

S. 2. *a tempo*
al-ways yes-ter-day, is al-ways yes - - - ter - - - day!.....

p *pp a tempo*

S.

dim:

Nº 14.

CHORUS OF STUDENTS.

Tempo di Barcarole.

PIANO.

p

Cresc.

** Cresc. * Cresc. **

TENORS.

Where the wil - lows shade the ri - ver,

BASSES.

Where the wil - lows shade the ri - ver,

p

Cresc.

** Cresc. **

Where the leaning rush - es qui - ver,.....

Where the leaning rush - es qui - - ver,.....

p

Cresc.

** Cresc. * Cresc. **

p

Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,

p

Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,

mf

some en - twi - ning,.....

mf

some en - twi - ning,.....

mf

cresc.

cresc.

There we go!.... Cheerily oh! Eight like one we dip and fea - ther!

cresc.

There we go! Cheerily oh! Eight like one we dip and fea - ther!

cresc.

f *dim:*

Steadily now! Stroke and bow! Pulling a - long and all to - ge - ther,

Steadily now! Stroke and bow!.... Pulling a - long and all to - ge - ther, *dim:*

p *p*

all..... to - geth - er.....

all to - - geth - er.....

pp

pp

Nº 15.

DUET (Sim & Greg).

Moderato.

PIANO.

SIM & GREG. (*in unison*)

1. When I was a — When he was a lit - tle child,
 2. When I was a — When he was a lit - tle man,

pp

S
G

On - ly two or three, All the house - hold went quite wild
 On - ly just of age, Off to Lon - don then he ran,

S
G

Out of love for me — Out of love for — He.
 Off to Lon - don then he ran, And be - came the rage.

S
G

Cooks and housemaids came too kiss,
High and low they lov'd *him* so, And

p

S
G

Crowd'ing from their du - ty,
claim'd *him* for their boo - ty,

S
G

And the rea - son of all this, And the rea - son of all this } Was
And the rea - son well I know, And the rea - son well I know }

S
G

my too___ his too fa - tal beau___

his too— too— too— his too fa - tal beau - ty!

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Dance.

p

The second system is labeled "Dance." and begins with a piano (*p*) dynamic marking. It continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

p

The third system continues the piano accompaniment. It features a repeat sign in the middle of the system. The piano (*p*) dynamic marking is present at the beginning of the second measure of this system.

f

The fourth system continues the piano accompaniment. It features a forte (*f*) dynamic marking in the right hand of the grand staff.

The fifth system is the final system on the page, continuing the piano accompaniment. It concludes with a double bar line.

Nº 16.

SOLO (Jack) AND MILITARY CHORUS.

Tempo di Marcia.

PIANO. *pp*

poco più f

A *f*

ff

ff

TENORS.

OFFICERS.

p

We are con - scious that we slight - ly con - de -

BASSES.

We are con - scious that we slight - ly con - de -

f *p*

JACK.

Right turn!

Front turn!

Right turn!

Front turn!

- scend, But we couldn't go and dis - o - blige a friend;

- scend, But we couldn't go and dis - o - blige a friend;

Yet it's in - fra dig, you see, For such war - ri - ors as we Thus to come to tea At a

Yet it's in - fra dig, you see, For such war - ri - ors as we Thus to come to tea At a

p

C

p

Stand at ease! Now a mid - night oys - ter sup - per would be nice, Or

school!.....

p

Ve - ry nice!

p

Ve - ry nice!

p

a - ny-thing with just a touch of vice; But com - ing fresh, you know, From

p

Just a spice!

p

Just a spice!

mf

slaugh - ter - ing the foe, you know, It's just a tri - fle slow.... At a

J 
 school! Right turn!
 Now a mid_night oys - ter sup - per would be nice, Or
 Mark - time Now a mid - night oys - ter sup - per would be nice, Or

J 
 Front turn! But com - ing fresh, you know, From
 a - ny - thing with just a touch of vice; But com - ing fresh, you know, From
 a - ny - thing with just a touch of vice; But com - ing fresh, you know, From

slaugh-ter-ing the foe, you know. It's just a tri-ble slow At a school!

slaugh-ter-ing the foe, you know. It's just a tri-ble slow At a school!

slaugh-ter-ing the foe, you know. It's just a tri-ble slow At a school!

E

p *f* *p*

J

Dress line! Yet from the in - - vi - - ta - - tion it is

f *p*

J clear, There are maids whose lei - sure moments we may cheer; So
 p [^] [^]
 Quite clear! Hear! hear!
 p [^] [^]
 Quite clear! Hear! hear!

J as a sol - dier brave Is e - ver beau - ty's slave, We had a wash and shave, And we've
 p

J come, And we've come, And we've come! Form line!
 p *cresc.*
 Yet from the in - vi - - ta - tion it is clear, There are
 p *cresc.*
 Yet from the in - vi - - ta - tion it is clear, There are
cresc. *mf*

And we've come! Mark time! So as a sol - dier

maids whose lei - sure moments we may cheer; So as a sol - dier

maids whose lei - sure moments we may cheer; So as a sol - dier

cresc.

brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've

brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've

brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, and we've come, And we've

p

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come! Stand at

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come, we've

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come, we've

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The music is in 2/4 time and features a key signature of one flat (B-flat). The vocal melody is simple and rhythmic, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

ease!

come!

come!

ff *sf*

The second system of the musical score continues the composition. It also consists of four staves. The vocal staves have lyrics 'ease!', 'come!', and 'come!' respectively. The piano accompaniment continues with the same harmonic structure. The system concludes with a double bar line. The dynamic markings *ff* (fortissimo) and *sf* (sforzando) are present in the piano accompaniment staves.

Nº 17.

DUET (Jane Annie and Jack) AND CHORUS.

Allegro.

PIANO. *p leggiero e staccato*

A

JANE ANNIE.

J A

You and I, dear Jack, will show..... A most ex - cel -

JACK.

J A

lent ex - am - ple. Scarce can they in vir - tue grow,

J
If they take me for ex - am - ple.

J
A JANE ANNIE.
If you list to my ad - vice, Keep young men

J
A B JACK.
at a safe dis - tance. This is strange, and yet it's nice, I shall of - fer

J
no re - sis - tance, I shall of - fer no re - sis - tance.

JANE ANNIE.

J
A In ac - cord with my ad - vice,..... Keep..... young men

JACK.
J This is strange, and yet its nice, I shall of - fer

GIRLS.
In ac - cord with her ad - vice,..... Keep..... young men

OFFICERS.
In ac - cord with her ad - vice,..... Keep..... young men

pp This is strange, and yet its nice,
pp This is strange, and yet its nice,

p

J
A at a safe dis - tance, In ac - cord with my ad - vice,
cresc:

J no re - sis - tance, This is strange, and yet its nice,
cresc:

GIRLS.
at a safe dis - tance, In ac - cord with her ad - vice,.....
cresc:

OFFICERS.
at a safe dis - tance, I ac - cord with her ad - vice,
cresc:

This is strange, yet its nice, We shall of - fer
cresc:

This is strange, yet its nice, We shall of - fer

Girls:

We shall keep you at a dis - tance, We shall keep you

cresc:

I shall of - fer no re - sis - tance, I shall of - fer

cresc:

We shall keep you at a dis - tance, We shall keep you

cresc:

We shall keep you at a dis - tance, We shall keep you

cresc:

no re - sis - tance, no re - sis - tance, We shall of - fer

cresc:

no re - sis - tance, no re - sis - tance, We shall of - fer

cresc:

Officers:

cresc:

This musical score is for the song "The Star-Spangled Banner". It is arranged for a group of Girls and Officers. The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The Girls' part consists of five vocal staves, and the Officers' part consists of two vocal staves. The piano accompaniment is shown at the bottom. The lyrics are: "at a dis - tance, at a dis - tance. no re - sis - tance, no re - sis - tance. We shall of - fer no re - sis - tance. We shall of - fer no re - sis - tance." The score includes dynamic markings such as *f* (forte) and *dim:* (diminuendo). The Girls' part is marked with a "GIRLS." label, and the Officers' part is marked with an "OFFICERS." label. The piano part is marked with a "PIANO" label. The score is a page from a larger musical score, as indicated by the page number "1" in the bottom right corner.

pp

J
A In ac - cord with my ad - vice, We will

J
In ac - cord with her ad - vice, I shall

GIRLS.
pp In ac - cord with her ad - vice, We will

pp In ac - cord with her ad - vice, We will

OFFICERS.
pp In ac - cord with her ad - vice, We shall

pp In ac - cord with her ad - vice, We shall

J
A keep you at a dis_tance.

J
of - fer no re - sis_tance.

GIRLS.
keep you at a dis_tance.

OFFICERS.
of - fer no re - sis_tance.

of - fer no re - sis_tance.

cresc.

f

ff

Vivace.

J A

J

GIRLS.

OFFICERS.

We have learn'd her

We have learn'd her

We have learn'd her

We have learn'd her

We have learn'd her

We have learn'd her

f *p* *pp*

J A

J

GIRLS.

OFFICERS.

pre - cept pat, They must - n't do that, They must - n't do that! And

pre - cept pat, We must - n't do that, We must - n't do that! And

pre - cept pat, We must - n't do that, We must - n't do that! And

pre - cept pat, We must - n't do that, We must - n't do that! And

pre - cept pat, We must - n't do that, We must - n't do that! And

pre - cept pat, We must - n't do that, We must - n't do that! And

J A so, of course, the se - quence is, They must - n't do this! They

J so, of course, the se - quence is, We must - n't do this! We

GIRLS.

OFFICERS.

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We



J A must - n't do this! They have learn'd my pre - cept pat, They

J must - n't do this! We have learn'd her pre - cept pat, We

GIRLS.

OFFICERS.

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We



cresc:

J A must - n't do that! must - n't do that! And so, of course, the

J must - n't do that! must - n't do that! And so, of course, the

GIRLS. must - n't do that! must - n't do that! And so, of course, the

must - n't do that! must - n't do that! And so, of course, the

OFFICERS. must - n't do that! must - n't do that! And so, of course, the

must - n't do that! must - n't do that! And so, of course, the

J A se - quence is, They must - n't, they must - n't, they must - n't, they must - n't, they

J se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

GIRLS. se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

OFFICERS. se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

cresc:

JACK.
p

J A
 bear - ing. Though her words are cold as snow, Yet her glance is

J A
 most en - snar - ing, most en - snar - - - ing.

dim: *pp*

JANE ANNIE.

J A
 If you list to my ad - vice, You will ne - ver, ne - ver

J A
 start off danc - ing.

F JACK.

J
Though she's so se - vere on vice, Yet her ways are most en - tranc - ing,

p

JANE ANNIE.

J
A In ac - cord with my ad - vice, in ac - cord with

JACK.

J
most en - - - tranc - - -

GIRLS.
pp
In ac - cord with her ad - vice, in ac - cord with

pp
In ac - cord with her ad - vice, in ac - cord with

OFFICERS.
pp
Tho' so ve - ry hard on vice, Yet their ways are

pp
Tho' so ve - ry hard on vice, Yet their ways are

pp

J
A my ad - vice, They will ne - - ver, ne - - ver, ne - - ver

J
- - - - - ing, most en - - -

GIRLS.
her ad - vice, We will ne - - ver, ne - - ver, ne - - ver

her ad - vice, We will ne - - ver, ne - - ver, ne - - ver

OFFICERS.
so en - tranc - ing, so en - - - tranc - - ing,

so en - tranc - ing, so en - - - tranc - - ing,

J
A start off danc - ing. C

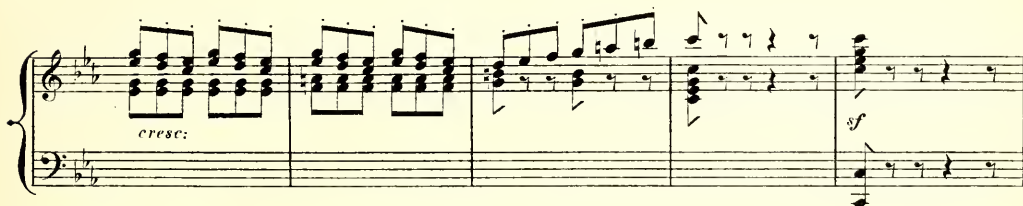
J
- tranc - - - ing.....

GIRLS.
start off danc - ing.

start off danc - ing.

OFFICERS.
so en - tranc - ing.

so en - tranc - ing.



K Vivace.

JANE ANNIE.



JACK.



Vivace.



J A must - n't do that! And so, of course, the se - quence is, They

J must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

J A must - n't do this! They must - n't do this! They have learn'd my

J must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

J A

pre - cept pat, They mustn't do that! They must - n't do that! And

J

pre - cept pat, We mustn't do that! We must - n't do that! And

pre - cept pat, We mustn't do that! We must - n't do that! And

pre - cept pat, We mustn't do that! We must - n't do that! And

pre - cept pat, We mustn't do that! We must - n't do that! And

pre - cept pat, We mustn't do that! We must - n't do that! And

J A

cresc:
so, of course, the se - quence is, They must - n't, they must - n't, they

J

cresc:
so, of course, the se - quence is, We must - n't, we must - n't, we

cresc:
so, of course, the se - quence is, We must - n't, we must - n't, we

cresc:
so, of course, the se - quence is, We must - n't, we must - n't, we

cresc:
so, of course, the se - quence is, We must - n't, we must - n't, we

cresc:
so, of course, the se - quence is, We must - n't, we must - n't, we

cresc:
so, of course, the se - quence is, We must - n't, we must - n't, we

Chappell & Co

No 18.

BALLET.

Allegretto.

PIANO.



This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is in a key with one flat (B-flat) and a common time signature (C). The dynamics and markings are as follows:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Continues the piano texture. A *cresc:* marking appears above the right hand in the fifth measure, indicating a gradual increase in volume.
- System 3:** Begins with a forte (*f*) dynamic and a common time (C) marking. The right hand has more active eighth-note passages, while the left hand continues with chords.
- System 4:** Returns to a piano texture with chords and eighth notes in both hands.
- System 5:** Continues the piano texture with sustained chords in the right hand and moving lines in the left.
- System 6:** Ends with a *pp* (pianissimo) dynamic. The right hand has a final melodic phrase, and the left hand plays sustained chords.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various chords, arpeggios, and melodic lines. Dynamics include *p* (piano) at the beginning of the first system, *cresc.* (crescendo) in the first and third systems, and *pp* (pianissimo) at the end of the sixth system. A key signature change to E major (one sharp) is indicated by a large 'E' in the third system. The notation is written in a style typical of early 20th-century piano music.

The musical score is written for piano on six systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The notation includes various chords, arpeggios, and melodic lines. Dynamics include *ff* (fortissimo) at the beginning of the first system and in the fourth system, and *p* (piano) in the second system. Accents (^) are placed over several notes throughout the piece. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Nº 19.

DUET (Bab and Tom).

Moderato.

BAB. *p*

Last night when we were forc'd to

PLANO. *mf* *dim:*

B. *pp*

part,..... I heard a pit - a - pat Up - on the win - dow of my

B. heart- Tom, tell me, tell me what was that, tell me what was

pp

B

that? *mf* Oh, tell me true,

B

tell me true,..... *p* For I'm a lit - tle maid, Of

B

all..... the world a - fraid..... *TOM. pp* 'Twas my heart which would

T

en - trance win, 'Twas 'neath the win - dow hi - ding, You

T

rais'd the sash, and said....."Come in"..... And there it's now re -

cresc:

T

- si - ding. You rais'd..... the sash, and said..... "Come in" And there it's

f *dim:* *p*

T

now re - si - - - ding..... Tom, will your love grow

p BAB.

B

cold to me When sil - - - ver'd, sil - ver'd is my

B

hair? Or do you make be-lieve that we Shall aye be young and

pp

B

fair?..... Oh tell me true,

mf

B

tell me true,..... For I'm a lit-tle maid, Of all the world a -

p

B

- fraid..... E - ter - nal youth's for no one here, That

pp TOM.

T
se - cret's to dis - co - ver; But when you're old and

T
grey,..... my dear, I still will be your lo - - - ver. *cresc:* **BOTH.** *f*
[He's] [I've]

B & T
told [me] true This lit - tle maid No lon - ger is a - - *dim:* *p*

B & T
- afraid. Come joy or strife, Come weal or woe, *animato*

N^o 20.

DUET (Bab and Proctor).

Vivace.

PROCTOR.

PLANO.

f *pp*

1. I'm a

P

man of er - u - di - tion, And a scorn - er of fri - vo - li - ties, With
will that's ad - a - mant - ine, And my nerve is quite un - shake - a - ble, My

p

P

lof - ti - est am - bi - tion, And most dom - in - eer - ing qua - li - ties. The
strength is el - e - phan - tine, And my spir - it is un - break - a - ble. I

P

row - di - est grow meek - er When I fix them with this eye; But I
cow the flip - pant cab - by, I can make the cos - ter cry, Yet I

P

feel I'm grow-ing weak-er, And I don't know why,— No, I don't know why,— No, I
feel I'm grow-ing flab-by, And I don't know why,— No, I don't know why,— No, I

P

don't—not I. I'm grow-ing quite ge-lat-in-ous, and
don't—not I. I'm grow-ing quite blanc-mange-i-cal, and

A

can't guess why. I'm
can't tell why. I'm

ff *pp*

BAB.

B

just a lit-tle girl-ie, Who still am in my teens, you know, For
just a lit-tle dol-ly, With an un-e-vent-ful his-to-ry, They

p

B

love it's much too ear - ly, And I can't guess what it means, you know. But
tell me love is joy - ly, But to me it's still a mys - te - ry. I

B

since I saw that sim - per, And the twin - kle of that eye, I
love my play - things dear - ly, And my dolls and ap - ple pie, But I'm

B

feel I'm grow - ing lim - per, And I can't tell why, — No, I can't — not
feel - ing, oh, so queer - ly, And I can't tell why, — No, I can't — not

B

I..... I'm grow - ing quite in - ver - te - brate, and can't tell why.
I..... I'm grow - ing gut - ta - per - chi - cal, and can't tell why.

1st PROCTOR.

2. I've a

p *ff* *p*

2nd PROCTOR. B. BAB.

3. I fan - cy that this weak - ness May seem to you un - dig - ni - fied. Ah

BOTH.

me, these words of meek - ness, Now tell me what they sig - ni - fied? Your love can hide no lon - ger, It

BAB.

beckons from your eye; We're un - ques - tion - ab - ly stron - ger, And we both know why. Do

PROCTOR.

BAB.

BOTH.

B
P

you? So do I! Do you? So do I! We are

B
P

feel ing dry chan pag ni fied, And both know why, both know why!

C

ff

1.

2.

No 21.

SOLOS AND CHORUS.

HYPNOTIC SCENE.

Moderato.

PIANO.

pp *pp* *sf pp*

sf pp *sf pp*

sf pp *sf p*

A **JANE ANNIE.**

J **A** You're now a sen - ti -

J
A

men - tal maid, The lit - tle god ca - res - sing. Dear

J
A

mis - tress, we can't have it said We went with - out your

BAB.

B

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

JANE ANNIE.

J
A

bles - sing! We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

TOM.

T

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

JACK.

J

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

poco cresc:

B

bles-sing!

bles-sing!

GIRLS.

bles-sing!

MEN.

bles-sing!

We hear with won-der what they've said,

But

We hear with won-der what they've said,

But

MISS S.

will she give her bles-sing?

I'm

will she give her bles-sing?

*pp**p*

S

now a sen-ti-men-tal thing, And hear, with pride and joy,..... The

S news which you two dar - lings bring, That each has found a

S boy!..... E - lope, my dears? Why,

mf *p*

C

S cer - tain - ly! 'Tis ev' - ry school-girl's mis - sion;..... And tell your pa - rents

cresc:

S you had my Ap - pro - val and per - mis - sion!

Tempo primo.

Piano accompaniment for the first system. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features chords and eighth notes, while the left hand plays a continuous eighth-note bass line with triplets. Dynamic markings include *pp* (pianissimo) and *sf* (sforzando).

C

JANE ANNIE.

You're now a some - what

Piano accompaniment for the second system. The music continues in 4/4 time. The right hand has chords and eighth notes, and the left hand has a bass line with triplets. A *pp* marking is present in the first measure.

soft old boy, What - e'er the con - se - quences, Be

Vocal and piano accompaniment for the third system. The vocal line (JANE ANNIE) is in the treble clef, and the piano accompaniment is in the bass clef. The music is in 4/4 time. The piano part features chords and eighth notes, with a *pp* marking in the first measure.

J
A

yours the pri - vi - lege and joy To pay all our ex -

BAB.

JANE ANNIE.

J
A

- pen - ses.

TOM.

T

JACK.

J

We're kneel - ing, some - what soft old boy, Re -

We're kneel - ing, some - what soft old boy, Re -

We're kneel - ing, some - what soft old boy, Re -

We're kneel - ing, some - what soft old boy, Re -

poco cresc:

B

- ques - ting our ex - penses.

J
A

- ques - ting our ex - penses.

T

- ques - ting our ex - penses.

J

- ques - ting our ex - penses.

GIRLS.

Now is he such a soft old boy

MEN.

Now is he such a soft old boy

CHORUS

p unis
That he'll pay their ex - pen - ses?
p unis
That he'll pay their ex - pen - ses?

sf sf pp

P PROCTOR. *p*
I'm

sf p

P now a ve - ry soft old boy, E - lope - ments are my

2 p

P pas - sion;..... So with de - light with - out al - loy I'll

P help you in this fash - ion,..... It's

P ^J some - times said that gold's a curse, And love the on - ly can - dy;..... But, *cresc.*

P Tom, to you I give my purse, I think you'll find it

Vivace.
P han - dy!

BAB. with SOPRANOS.
JANE ANNIE with CONTRALTOS.

TOM with TENORS.
JACK with BASSES.

Though love is ho - ney, they've tak - en the mo - ney, And

Though love is ho - ney, they've tak - en the mo - ney, And

cresc:

ff

he doth sym - pa - thize;

With this strange thing, his

he doth sym - pa - thize;

With this strange thing, his

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though

love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

- thize; With this strange thing, his col - lege will ring, With

- thize; With this strange thing, his col - lege will ring, With

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The key signature has one flat (B-flat). The time signature is 4/4. The piano accompaniment features a steady bass line and chords that support the melody.

hyp - no - tize, With a hyp hyp hyp hyp hyp - no - tize!

hyp - no - tize, With a hyp hyp hyp hyp hyp - no - tize!

Dance.

ff

Nº 22.

FINALE.

Vivace.

MILLY.

The mor - al of this

M

sto - ry is— You must - n't do this, you must - n't do this; Or

GIRLS.

You must - n't do this, you must - n't do this;

M

MISS S.

to ex-press it still more pat— You must-n't do that, you must-n't do that! You've

You must-n't do that, you must-n't do that!

S
 learned it now with - out a hitch—

LANCERS.
 We must - n't do what, we

S
 Well you have learned it, have you not?
 must - n't do which?

PRESS-MEN.
 We

ALL.
 We must - n't do what, we
 must - n't do which, we must - n't do what? We must - n't do what, we

cresc:

[illegible]

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